3 **The Condemnation.**—She finds herself in her vision in the midst of the lords who have been transformed into white penitents, clothed in cowls, with their hoods drawn down over their faces. They are in the Tower of Beauchamp. The cup slips from her fingers. The High Chancellor, accompanied by two judges, advances to proclaim to her the decision of the king that she has been condemned to be beheaded at once. She struggles with the executioners who drag her off to the scaffold.

INTERIOR OF THE TOWER.

4 **The Courtyard of the Tower of London.**—The setting is an exact reproduction of the courtyard where the queen was executed. Anne Boleyn is led away to the fatal block; the two assistants lay her down by main force and place her head upon the block; the executioner raises his axe which makes a revolting gurgling sound as it falls.

5 **Reality.**—At this moment the queen, struggling, awakes. She is in the Tower of Beauchamp. It is only a frightful vision which she has had. She falls upon her knees, and after a fervent prayer she becomes calm. When the chancellor comes, this time in reality, to announce to her the sentence of the king, she listens with resignation. Alone, she advances to the scaffold with majesty for she has placed herself in the hands of God. Her jailor, moved with compassion, sheds tears as he gazes from the window out upon the execution of this unfortunate and undeserving victim.

738–739. The Enchanted Sedan Chair. Length, 185 feet.....$27.75

This view contains a series of very bewildering transformation scenes, increasing in interest as they progress. They are obtained through the medium of a sedan chair of the period of Louis XV. and of different personages. The subject is elegant, and one of the best of its class.

750–752. The Mysterious Island. Length, 226 feet.....$34.00

Calypso could not console herself over the departure of Ulysses. However, Ulysses comes back for the last time to the island where she dwells, and during his sleep is discovered by the nymphs of the goddess, who determine that he must be kept with her at any cost. She covers him with flowers and causes the most voluptuous airs of a heavenly music to resound. At his awakening, Ulysses strives to pursue Calypso into the interior of a grotto, but he is stayed by the giant hand of the monster Polyphemus, the hideous cyclop with one eye. The latter crawls into the grotto, and with his head toward the opening, he blocks up the entire entrance. The bold Ulysses seizes his spearhook; he smashes in the eye of the giant who disappears. Ulysses then decides to leave this mysterious island, and resists the solicitations of Calypso who succeeds in taking possession of his cloak only.

753–755. Unexpected Fireworks. Length, 200 feet.....$30.00

As night approaches, a drunkard, belated, can no longer find his way. He falls before the shop of a pyrotechnist and goes to sleep under a gas-jet. There come along some of those fellows who swarm the streets of Paris in the evening, fellows who are fit for nothing and good at anything. At the sight of this belated sleeper the idea comes to them of making sport with him. They force open the door of the pyrotechnist and grab different pieces of fireworks which they place around the hapless sleeper. It is intensely funny to see the leaps and the astonished expressions of the unfortunate fellow when the pieces of fireworks go off around him all at once. Exceedingly comical subject.

Supplement No. 29

"An Adventurous Automobile Trip"

FROM PARIS TO MONTE CARLO.

COPYRIGHT, 1905, BY GEO. MÉLIÈS, PARIS—NEW YORK.

A MOST EXTRAORDINARY PRODUCTION IN TEN TABLEAUX.

EXCITING! SENSATIONAL!

Full of comical mishaps!

A SCREAM FROM BEGINNING TO END!

Keeps the audience in continuous good humor!

RIVETS THE ATTENTION FROM START TO FINISH!

ORIGINATED, DESIGNED, PRODUCED AND COPYRIGHTED BY

BY

GEO. MÉLIÈS, of Paris

NEW YORK BRANCH: 204 EAST 38th STREET

GASTON MÉLIÈS, General Manager

SCENES.

1. The Preliminaries.
2. King Leopold Starts from the Opera House in Paris.
3. A Rapid Descent.
4. Scaling the Alps in an Automobile.
5. The Travelers enter Dijon.
6. The Mediterranean Coast.
7. A Dangerous Turn.
8. Over the Conservatory.
9. A Sorry Meeting with a Wagon Filled with Tar.
10. The Arrival at Monte Carlo.

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TRADE MARK "STAR" FILMS REGISTERED

New York Branch:

204 EAST 38th STREET, NEW YORK

GASTON MÉLIÈS, General Manager.

Copyright, 1905, By Geo. Méliès, Paris, New York.

740—749 AN ADVENTUROUS AUTOMOBILE TRIP.

Duration of exhibit about 13 minutes.

Length, 660 feet	net...	$100.00
EXTRA for coloring	net...	$130.00
Set of 12 photos (5x7), extra	net...	$2.00
Special slide, extra	net...	$0.50

The explanation of the view which is a representation of an automobile exploit is as follows: King Leopold, of Belgium, has come to Paris to renew his acquaintances among the dainty "Parisiennes" who now, for some time past, have known how to appreciate his great fondness for their society. He ardently desires to make a trip to Monte Carlo, the celebrated watering place and gambling resort in the principality of Monaco, but his time is so limited that he cannot give up the seventeen hours necessary for the trip by express from Paris to the Riviera. He chances to meet, wholly by accident, an automobile manufacturer who makes a proposition to accomplish the journey in three hours, and it is this surprisingly rapid journey which is portrayed by the cinematograph.

1 The Preliminaries.—The automobile manufacturer and his royal companion provide themselves with an ample supply of gasoline. Unfortunately the King is a novice at running a machine, and when he starts out he drives it backwards instead of forwards and runs over a policeman, who, by the passage of the automobile over his body, is flattened out as thin as a sheet of paper. The august

1 THE PRELIMINARIES

traveler is not disconcerted by so trifling a matter. He takes his pneumatic pump, adjusts it to the body of the crushed man, and with a few vigorous strokes of the handle he succeeds in starting him to swell; but as he has no time to lose, the king sets out leaving the work of pumping up the policeman to his original size to the numerous bystanders, but the latter become so animated in their efforts that they cause the poor unfortunate to explode.

2 King Leopold starts from the Opera House in Paris.—The journey begins in front of the Grand Opera House of Paris. The two travelers, clothed in furs, get into the machine. Numerous friends come to wish them a safe and pleasant journey and to

2 KING LEOPOLD STARTS FROM THE OPERA HOUSE

shake hands. Among these friends, the habitués of "Gay Paree" will recognize Mr. Notté, the celebrated singer of the Opera, Mr. Galipaux, one of the best French actors, Mme. Jane Ivon, *The Giant Swede* in company with Little Titch,

finally Mr. de Cottens, the author of the play then running at the Folies-Bergères—the latter is much beloved by Parisian theatre-goers. The automobile starts on its way and is soon out of sight.

3 A Rapid Descent.—In the third scene one sees the automobile descend, at a breakneck speed, a precipitous slope at the bottom of which it knocks over a postman who has remained deaf to the tootings of the danger horn.

5 THE TRAVELERS ENTER DIJON

4 Scaling the Alps in an Automobile.—In the following scene one observes the automobile pursuing its way over mountains and valleys, ascending the steepest slopes at full speed, penetrating space in its bounds from the summit of one mountain to the other. Suddenly the vehicle climbs an almost perpendicular incline, arrives quickly at the crest, makes a double leap of a most dangerous sort, and lands most happily upon its wheels, only to resume its swift journey, all the while the two automobilists remaining rivetted to their seats, preserving a serene and calm demeanor.

6 THE MEDITERRANEAN COAST

5 The Travelers enter Dijon.—Certain cities of France, notably Dijon, still have town dues, where everybody who enters the city is forced to pay fees, in order to have admitted combustibles, no matter whether it be charcoal, wood, petroleum,

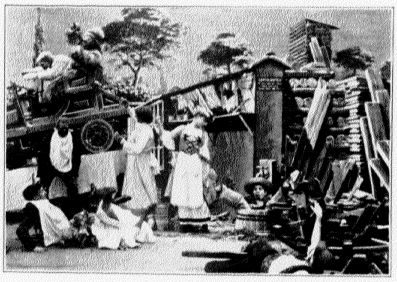
or gasoline. It is not rare to find that interminable discussions often arise between the officers appointed to collect the revenues, and owners of automobiles, who try to profit from the speed of their machines in attempting to escape from the payment of the taxes which they owe, because of the stock of gasoline which they have on board. It is at one of such scenes that the fifth view entertains the spectator. In this view a too zealous officer wishing to stop the machine with his body, is knocked

7 A DANGEROUS TURN

into a thousand pieces by the terrible blow which the rapidly moving automobile deals him.

6 The Mediterranean Coast.—In the sixth scene the auto reaches the coast of the Mediterranean. There, too, it pulverizes, it overturns everything, and an unfortunate fruit-woman sees her oranges thrown to the ground and used as missiles by the crowd of promenaders.

7 A Dangerous Turn.—The seventh scene shows us a dangerous turn of which the auto takes no account, preferring to destroy obstacles rather than to lose any time in navigating about them.

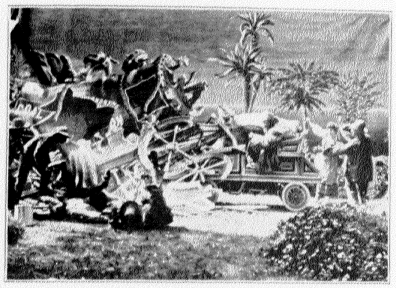


8 OVER THE CONSERVATORY

8 Over the Conservatory.—In the eighth view the automobile throws in all directions a pile of wood, shatters a conservatory over which it passes, and falls upon a table around which several diners are seated; then it leaps to the ground and continues its mad course while it produces a general confusion in its flight.

9 A Sorry Meeting with a Wagon Filled with Tar.—Continuing their wild course the travelers have rushed along into the country. They knock against a wagon filled with tar. The force of the shock creates a terrible explosion, which throws the tar over the spectators who flee away, more or less used up by the catastrophe.

10 The Arrival at Monte Carlo.—The tenth and last view shows the magnificent



9 A SORRY MEETING WITH A WAGON

gardens of Monte Carlo, where a bevy of pretty women are waiting for the arrival of the royal traveler and his guide.

Finally the journey is ended. The course has been run in the alloted time, but the speed of the machine is so great, that the king does not succeed in stopping it at the proper time. The auto quickly climbs the stair case of the *tribune of honor* where are gathered all the dignitaries. Upon reaching the top, it makes a prodigious bound backwards, then comes forward again from the tremendous momentum it has acquired and clears away everything in its path.

10 THE ARRIVAL AT MONTE CARLO

The king and his companion are acclaimed by all the spectators, and receive their enthusiastic felicitations upon the magnificent exploit which they have just accomplished so brilliantly.

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An Adventurous Automobile Trip

was originated and executed for the Folies Bergères Theatre in Paris, by Mr. Geo. Méliès, manager and proprietor of the Robert Houdin Theatre in the same city.

The day after the first exhibition, Messrs. Isola Brothers, managers of the Folies Bergères, wrote to Mr. Méliès, thanking him for his production and stating that the enormous success of the play, in which this cinematographic production was inserted, was due principally to that scene, which provoked *unbounded and universal laughter*. This view has been shown simultaneously in one of the principal theatres in London, Berlin, Antwerp and New York, and it has invariably met with the same *instantaneous success* which greeted it upon its first production in Paris.

A few opinions of the Parisian and the American press are here inserted:

Le Journal, Paris, Jan. 2, 1905.—"The Automobile Ride, Paris to Monte Carlo," is a *very amusing invention* by Mr. George Méliès."

L'Echo de Paris, Jan. 2, 1905.—"We would mention a cinematographic scene of Mr. George Méliès, which has obtained *an enormous success in its powerful interest and its merriment*."

The New York Clipper, June 24, 1905.—"The cinematograph presented an *amusing series* of pictures depicting an automobile tour through Europe, the car ascending the Alps, crashing through buildings and causing other devastations which amused the audience."

The New York Clipper, July 8, 1905.—"The cinematographic production, "The Automobile Trip," which is a Parisian novelty made by Mr. George Méliès is very clever and *keeps the audience in continuous good humor*"

The Billboard, June 24, 1905.—"The newest feature is a new motion photograph made by Mr. Geo. Méliès and it is considered one of the *most comical films ever shown*..... The journey begins in the Place de l'Opera in Paris; the trip is an *exciting one and full of comical mishaps*."

N. Y. Morning Telegraph, June 13, 1905.—"A *novelty of extreme cleverness* called "The Automobile Trip" was added to the already remarkable entertainment last night and *scored an instant success. Nothing funnier* has been seen here in many a day..... The thing is *a scream*."

And many other similar appreciations have been printed in the papers and magazines.

No.	Title	Length about feet	Price
780-783	**Life-Saving Up-to-Date.**	Length, 304 feet	$36.48

A dispute takes place between some travelling musicians while they are giving a concert in a courtyard. The Janitor of the house, who mixes himself up in the hubbub which follows, gets pushed into a well. One of the tenants rushes to his aid and he is assisted by others. They strive to pull the man out by a rope let down, but the rope breaks and he falls back to the bottom of the well while his rescuers topple over backwards. They call the firemen to aid the drowning man. There is nothing more comical than the sight of the extraordinary methods employed by these latter for extricating the hapless janitor from his sorry condition. Doctor Deathcheater applies a marvellous treatment,—which had remained a profound secret up to that time—to cause the drowned man to eject the water he had swallowed. He is promptly restored to life, happy at having escaped death so cheaply. This is a good comedy, and a yell from start to finish.

784-785 The Scheming Gamblers' Paradise. Length, 180 feet. $21.60

Some gamblers have gathered together in a gambling-house to enjoy roulette, faro and poker. They are forewarned of the coming visit of the police, and instantly transform the place into a millinery shop; and, to add to the deception, the women have removed their hats meanwhile. When the police captain enters he is astonished to find, in place of a band of excited players, a well appointed shop in which the women are at work busily making hats or engaged in showing their goods to intending customers. But the captain is bound not to be tricked again by these clever devices, so he retires with the determination to watch very carefully this unsavory house. Hardly has he departed when everything is restored to the former state and the games are renewed with energy. But they are most unexpectedly interrupted by a second visit of the police. There is no time to clear away the outfit, so the men and women gamblers put out the lights and vanish in the darkness. The officers poke their way around the hall, but in the obscurity they run into the furniture and tumble over one another. In this mêlée the captain succeeds in restoring the lights. But when the latter beholds that his much-sought game has escaped, leaving their cards and chips behind, he takes the place of the banker and invites his party to sit down and try their luck against him. A most animated scene follows, with the officers of the law striving to win against the captain of the police. This is one of the most entertaining comedies in our series founded on a true incident.

786-787 The Inventor Crazybrains and his Wonderful Airship.
Length, 197 feet. $23.64

Overcome from weariness incidental to his prolonged and arduous studies and experiments upon the problem of aerial navigation, an inventor determines to take a rest, for he thinks that he has arrived at the complete solution of a perfect machine for penetrating space. He stretches out and almost instantly closes his eyes. But he is hardly asleep when he thinks that some spirits have shut him up in the net which is to surround his balloon and he is helplessly assisting in the destruction of his plans upon which so many days and nights of labor have been spent, upon the cherished ambition of his life. By degrees he becomes calm. Then he sees his balloon rise into the air with the motor in motion. The machine soars with ease and moves about, complete mistress of the air, while the clouds pass by at a high speed. His overexcited imagination creates strange indistinct forms in his balloon. These forms assume the aspect of women who escape from the apparatus and hover about in the air. A comet with fiery tail passes through space. With horror he sees it approach his balloon charged with inflammable gas. The collision takes place, an explosion ensues. Now nothing remains of that wonderful invention which was to hand his name down to posterity. The imagined noise starts the inventor from his sleep, and he finds himself again in his workshop. But the vision has been so vivid that he actually believes that his apparatus exists no longer. He destroys his plans and his calculations in his delirium. Demoralized and conquered, he throws himself out of the window.

This scene is exceedingly spectacular in the cleverness of strangely weird inventions upon a subject which fascinates many from its possibilities and its dangers. A great film for colored effects.